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ABSTRACT

Offered as a supplement to the House Corner Curriculum Manual (HCCM) this trainer's guide for center directors and others responsible for teacher training and parent education focuses on developing and presenting workshops. The guide is divided into five sessions, each of which corresponds to the five chapters in the HCCM. Topics include the following: setting the stage for the workshops; how teachers can organize classrooms to support learning and growth; observing and assessing children's development in play; the teacher's role in the house corner; and ways of expanding play beyond family-related themes. (Author/MP)

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TRAINER'S GUIDE TO

HOUSE CORNER

A CREATIVE CURRICULUM FOR EARLY CHILDHOOD

by

DIANE TRISTER DODGE

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TRAINER'S GUIDE TO HOUSE CORNER

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INTRODUCTION

This Trainer's Guide is offered as a supplement to the House Corner Curriculum Manual. It is designed for center directors and others responsible for teacher training and parent education who wish to develop and present workshops based on the information in the Manual. It is not intended to be used alone and is helpful only when read in conjunction with the House Corner Manual.

An initial word on workshops is essential at this point. In a workshop format:

- The framework is prepared and set by a leader. The content is brought out through discussions in which all participants share their own feelings and personal experiences. A workshop leader rarely lectures.
- Usually the whole group works together, but smaller groups (two to five people) can be formed if needed to encourage communication. The movement which occurs in the change from large to small groups and back again can help maintain a high level of interest in the workshop.
- Insofar as possible, every workshop allows for the exploration and use of materials being presented. The participants in a well-structured workshop are almost constantly involved in activities and the discussion flows during and after the experience.

We suggest a workshop approach because we believe that the process of training cannot be separated from the content. How one approaches training and actually implements a training

program is part of the training itself. Effective training can be facilitated by:

- encouraging participation. Trainees learn by doing, discovering ideas for themselves, and being actively involved with the materials.
- basing the training on participants' needs. Participants are asked to state their concerns and needs on the particular topic and the trainer continually relates the content to these concerns.
- drawing on the participants' backgrounds. Training is made meaningful by drawing on the personal experiences and observations of the participants.
- setting forth specific goals and objectives which are clearly stated and understood by all. The content is continually related to these goals.
- emphasizing skills not right answers. There are many ways to reach the same goals and learning is a continual process for everyone.
- valuing the contributions and struggles of each person.

The workshop approach provides an opportunity for the trainer to model the role of the teacher in the classroom. This involves:

- preparing the materials and displaying them attractively
- providing a structure for the activities within which participants can freely explore and make their own discoveries
- pulling together the ideas and observations of participants
- helping participants to relate the information to their own work with children
- interacting with participants in the workshop as you hope they will work with children in the classroom.

HOW TO USE THIS GUIDE

The Trainer's Guide is divided into five sections, called "sessions" which correspond to the five chapters in the House Corner Curriculum Manual. Each of the five is designed to make up an entire workshop. It is also possible to combine topics covered in several chapters. For example, Chapter V in the Manual on Expanding Play To Other Themes could be incorporated into a workshop on The Teacher's Role (Chapter IV).

If you are conducting a series of workshops with the same people, you may wish to base your choice of topics on the specific concerns and interests of your group. You can discuss these preferences at the beginning of the first session using some of the suggestions in this Trainer's Guide. If, on the other hand, you are a frequent visitor to the classrooms of the teachers in your workshop, you may already be familiar with the problems that exist. You might ask yourself a few questions:

- Is there a clearly defined area for the House Corner?
- Are the props displayed attractively?
- Do the children know where to find and return the props they want?
- Are the materials in the House Corner used by the children or do they seem bored with them?
- Are the props clean and in good condition?

- Do the teachers interact with the children in the House Corner?
- Are the teachers aware of the skills in dramatic play and do they intervene in a supportive way?
- Is there enough for the children to do?
- What themes are evident in the children's play?
- Are the children engaged in parallel play or do you see evidence of cooperative socio-dramatic play?

Your own assessment of the training needs plus the feedback you receive in the workshop itself, will help you to select the topics that are most relevant for your group.

Another way to select topics for workshops is to refer to the list of CDA competencies, specifically those behaviors related to the House Corner. The topics covered in the Manual are designed to help teachers develop these competencies.

Once you have decided on the content you wish to cover, the Trainer's Guide offers suggestions on techniques for conveying the information in a workshop setting. We want to stress that these are suggestions. We do not mean to imply that they are the only valid way of conducting a workshop. Each person using the Guide is encouraged to develop his or her own best ways of presenting the material. This may vary depending on the individual trainer, the goals you have established, the setting and the cultural background and learning styles of the participants. For example, some cultural groups feel most comfortable

with a more direct approach to learning and would not be at ease in the brainstorming or role playing activities described in this Trainer's Guide.

A final word of introduction. We cannot emphasize enough the importance of taking the time to plan your workshop thoroughly. This Guide is intended to help in that effort. Though careful planning may prove to be time consuming, it invariably multiplies the value of the workshop to the participants and increases the rewards for you as the trainer.

SESSION I

THE HOUSE CORNER -- A SETTING FOR LEARNING AND GROWTH

In this first session, you will be setting the stage for the workshops you will present. It is important to help participants identify their own concerns and questions about activities in the House Corner so that you can plan your workshops accordingly. Also, you will be introducing some of the important learnings and opportunities for growth which can take place in the House Corner.

I-1. Why have a House Corner?

One way to introduce the series and also provide a way for the participants to get to know one another is to distribute file cards at the beginning of the session. Ask the participants to print their names clearly on the cards so that everyone in the group can read them.

Then ask each person to also write on their cards a response to these two questions:

- "What do you like most about the House Corner?"
- "What is your biggest problem in the House Corner?"

Have people pair off with a partner - preferably someone they don't already know.

> *"Spend a few minutes getting to know your partner and finding out how she/he responded to the questions. In about ten minutes, I will ask you to introduce your partners to the group and to tell us what they like as well as what they find troublesome about the House Corner."*

This exercise forces people to really listen to what the other person is saying. It facilitates a good discussion on the merits of the House Corner and will help you compile a list of concerns related to this activity area. After the introductions are complete and you have identified the group's concerns, you can outline the topics you plan to cover in the series. It is helpful for participants to receive a written schedule. You can do this before the next meeting.

The discussion on what people like about the House Corner should enable you to list the ways children can grow and develop playing in the House Corner:

- socially
- intellectually
- emotionally.

Each of these areas will be considered separately.

I-2. Social development.

The House Corner is one area of the room where we are most likely to see children playing together. You might cover this aspect of development by asking a series of questions which will involve the group in a discussion.

"What do we mean by social skills?"

Participants may suggest the following ideas:

- Children acknowledge the presence of others.
- They are able to take turns.
- Children share ideas and play together.

"What influences a child's social development?"

Some possible responses include:

- The age of the child
  - Can four-year-olds be expected to have the same social skills as five-year-olds?
- The past experiences
  - Has the child played with other children before?
- The level of trust
  - Has the child established a relationship with the adults and children at the school?

"Why is the House Corner a good place to promote social development?"

- The House Corner is like a stage. It invites children to come and play.

- Children act out different roles, many of which bring them into contact with other children.
- It is usually more fun to play in the House Corner with someone else.

It is not only social skills which are practiced in the House Corner, but also social knowledge. We can learn a great deal about how children view the people around them and how they interpret their actions.

"What roles have you seen children portray in the House Corner?"

You might list the ideas on a chart or blackboard. (See the list on page 5 of the Manual.) Then go down the list and for each one ask participants:

"When you observe children playing the role of _____, what do they say and do? How do they relate to others when they take on this new role?"

You may get responses such as:

A police officer

- beats people up
- talks in a loud, bossy way
- shoots people
- helps children who are lost.

A mother

- sings and rocks the "baby" to sleep
- fights with the "father"
- spanks and yells at the children.

Observing children in the House Corner helps adults better understand the way children interpret relationships between the people in the world around them.

I-3. Intellectual development.

The major ideas in the Manual which you will want to convey in this discussion are:

- Children learn by being actively involved.
- Play is the child's way of internalizing information and experiences. The more information they have, the richer their play.
- Learning moves from the concrete to the abstract. Very young children need realistic objects. As children get older, they are increasingly able to use their imagination and words or actions to replace the real thing.

You might want to present these three ideas to the group and ask how they compare to the way adults learn best?

"Do you also learn best by being actively involved? Can you give examples from your own experiences?"

"How do you internalize information and experiences? What enables you to retain new information?"

"In what ways does it help you to begin with the concrete and then move to the abstract?"

Following this discussion, you might like to try an activity. On a piece of paper or the blackboard, write the word "dog".

"Does this word mean something to you? Can you show me what you know without using words?"

After participants have demonstrated their knowledge of "dog" you can make the point that this is what young children will do as evidence of what they know. Even before children can use words to describe a dog we often see them imitate actions which are typical of a dog.

"Now, since you are able to use words, describe to me all you know about dogs."

You might want to list the information just to emphasize how much people know about this word and to make the point that they have had a lot of meaningful experiences with dogs.

Next, use your imagination and make up a word (like tambu). Write the word down and ask the group:

"Please tell me everything you know about tambu."

"Why do you know so little?"

The point you want to make here is that a word has no meaning unless you can connect it to real experiences. This is also true for children. They cannot role play something they have not experienced. The implication is that we want to provide, in the preschool years, lots of first-hand experiences and help children internalize this knowledge by using it in their lives and in their play.

I-4. Emotional development.

You can introduce this topic by asking questions which will lead participants to recall their own knowledge and experiences with young children.

> *"What are some typical fears of young children? What are they often afraid of?"*

You may get responses such as the following:

- monsters and wild animals
- separation
- getting hurt - losing a limb
- loud noises
- going to the doctor and getting a shot
- the dark.

You may want to spend some time discussing each of these fears, where they come from and why they appear to be universal. Then continue the discussion by asking:

> *"What are some ways children deal with their fears? How do they cope?"*

Examples given might include:

- They demand a bandaide for even the slightest wound.
- They cling to their parents.
- They insist on having a light in their room at night.

- They become very aggressive. Sometimes the most disruptive child is the one who has the greatest number of fears.
- They "become" the feared person or thing
  - the bossy, punative parent
  - the monster
  - the roaring tiger.
- They re-enact a scary experience, sometimes over and over again
  - mother going off to work
  - going to the doctor
  - attending a funeral.

To enable everyone to participate in this discussion, you can divide the participants into small groups and distribute a work-sheet containing examples of real situations in a classroom. Ask each group to read over the examples and discuss why the child might have behaved in the way described and how a teacher should handle the situation. A sample worksheet is included in the Appendix to this Guide. You may prefer to make up your own based on real situations you have observed.

SESSION II

ARRANGING THE SPACE AND MATERIALS

Children's behavior is profoundly affected by the physical environment of the classroom: how furniture is arranged; the materials you select; and how the materials are organized and displayed. In this session you will be presenting information on how teachers can organize classrooms to support learning and growth.

Prior to the workshop, you might ask the participants to bring in a sketch of their classroom floor plan and a more detailed drawing of their House Corner arrangement. These drawings will be used during the workshop to enable participants to apply the information you will cover.

II-1. Setting up a House Corner.

You might begin this session by reviewing the list of problems identified at the first workshop. Perhaps these include some of the following:

- Children flit in and out of the House Corner Area and rarely get involved.
- Children are always fighting over props.

- Children are destructive with materials.
- Clean-up is a real chore and no one wants to cooperate.

Many problems can be overcome by good room arrangement and by thoughtful selection and organization of materials.

The floor plans included in the Appendix can be duplicated and distributed to the participants. You can also redraw the floor plans on a large sheet of poster board so that the whole group can see them. Either way, they can serve as a focus for the discussion on ways to arrange the classroom. You will want to bring out the points made in the Manual on pp. 9 - 13 and present some of the specific suggestions made for:

- creating a separate and distinct area
- enclosing the House Corner
- locating dramatic play near other noisy areas
- creating a cozy "home-like" atmosphere
- reflecting the culture of the child.

Following the discussion, you can divide the group into teams and have them share their own floor plans.

"Look over the drawings of your own room, share them with one or two other people, and decide if any of the ideas just discussed might apply to your situation. What changes would you like to make?"

II-2. Choosing and displaying materials.

The House Corner Curriculum Manual outlines five different factors to be considered in selecting and displaying materials. Under each one, there is a discussion of the topic and some specific, practical suggestions offered. Prior to the workshop you may want to collect some of the props for a display, make a sample planning board, duplicate the pictures for the discussion, and collect the materials participants will need to make some of the items during the workshop.

(A) Age and needs of children.

You can explore this topic by asking questions which will enable participants to share their own ideas and experiences.

"Do you select the same props for three-year-olds as you do for fives? What might be some differences?"

"What do you consider basic essential props for a House Corner?"

"Do children seem to prefer real props to child-sized toy replicas? Why?"

If sharing has been mentioned as a problem for participants you might ask them to share the approaches they have tried which were successful in reducing the problem. Then you can present the suggestions in the Manual for:

- providing duplicates
- making time concrete
- limiting the number of children by using a planning board.

It would be helpful to show a planning board you have made - or at least a picture of one and explain how it works. Then ask for

reactions regarding the use of the planning board:

"How do you think this might work in the classroom?"

"What difficulties can you foresee?"

You will want to stress the importance of introducing the planning board to the children and of helping them learn to use it. Some children, in the beginning, will need to be reminded to take their card with them when they select an area.

(B) Cultural backgrounds.

One way to introduce this subject is to ask questions which draw out the personal experiences of the participants.

"Have you ever visited a foreign country where the culture was totally alien to you? How did you feel?"

"If you were a Black child, how would you feel playing in a House Corner where all the dolls had blue eyes and blond hair and the pictures on the walls were of White people?

"If you were an Hispanic child, what would you do in the House Corner if you could find no kitchen utensils that resembled the ones you had at home?"

"What messages are we giving these children?"

The Manual offers some specific ideas for props to include in the House Corner for Hispanic, Black and Chinese children (see pp. 17 through 19). You might want to have participants in your workshop develop their own ideas. One way to do this is to divide into smaller groups and have everyone brainstorm ideas - as many as possible for each ethnic group. Then share the lists in a large group and add the ideas from the Manual. You might end by discussing sources for finding or making some of the props suggested.

(C) Non-sexist.

Again, you can begin by asking participants to share their own experiences.

"Do boys enjoy and use the House Corner as much as the girls?"

"Why?"

"How do you really feel about boys in the House Corner?"

"What are some ways we can convey the message that boys are welcome?"

After participants have shared their ideas, you can present the ideas from the Manual and some of your own.

(D) Condition of materials.

A good way to make the points in the Manual (p. 20) is to display some House Corner props in poor condition and ask participants what message they convey to the children. Some examples might be:

- a doll without an arm
- a doll with its stuffing coming out
- a pot without a handle
- dirty dress-up clothes
- a pocketbook with a broken strap
- a suitcase that won't close.

While some of the implied messages are more subtle than others, in each case children will be either frustrated or their anxieties will be increased (i.e., fear of bodily harm).

(E) Attractive and well-organized displays.

You can demonstrate the ideas presented in this section in any of the following ways:

- Conduct the session in a classroom where the House Corner materials are organized and displayed in the ways described in the Manual.
- Conduct the session in a classroom where you can actually rearrange the House Corner with the participants. To make the labels you will want to provide colored Con-tact paper, cardboard, magic markers, clear Con-tact paper and scissors.
- Collect pictures of House Corners which illustrate the ideas and show them in the workshop.
- Duplicate the pictures in the Manual and distribute them to participants during the discussion.

If you wish to extend the workshop on room arrangement and the display of materials to the total classroom environment including the House Corner itself, there is an audio-visual training package entitled "Room Arrangement as a Teaching Strategy" which can be obtained by writing to Creative Associates.

SESSION III

OBSERVING CHILDREN AT HOUSE CORNER PLAY

In this session you will be presenting Sara Smilansky's research on play - specifically the six criteria for socio-dramatic play. Her work provides us with a useful tool to analyze what goes on in the House Corner and suggests ways to enhance the skills of children in socio-dramatic play.

III-1. The importance of observing children.

To introduce the importance of observing children at play, you might ask questions such as the following:

> *"Are you consciously aware that you observe children in the House Corner?"*

> *"Are there any specific skills you look for when you observe children?"*

Examples might be:

- use of props
- how children play with others
- use of language.

> *"What have you observed? Are children clearly at different levels of ability in play?"*

Adults are often aware that children perform at different levels of ability in their art work, in playing with table toys and building block constructions. Skill in dramatic play is often not as obvious though research shows it is a crucial factor in children's academic success. The first step is to have a tool to assess children's play skills. In this session you will introduce some specific criteria for assessing children's abilities

III-2. A framework for looking at House Corner play.

The chart which outlines the six criteria entitled "Levels of Ability In Socio- ramatic Play" can be found in the Appendix. It is discussed in detail in the Manual on pages 26 - 32. It would be helpful to provide the participants in your workshop with copies of the chart. Using the information in the Manual and the examples on the chart, you can present the information according to the outline. As you discuss each point, you may want to encourage participants to share their experiences.

"Do the different criteria make sense to you?"

"Can you give examples from your own observations?"

Here are two activities designed to help participants apply the information on the chart.

(1) Make up or use some real observations of children playing in the House Corner and ask participants to assess the children described according to the six criteria. The group can divide into teams if you wish to insure everyone's participation. Some possible examples follow.

- Episode 1: A 3-year-old boy goes into the House Corner and puts on a hat. He wanders around touching different objects. He picks up an egg beater and turns the handle examining it closely. Then he sees the doll carriage, goes over to it, pushes it out of the House Corner and around the room.

- Episode 2: A 4-year-old girl is standing by the ironing board pushing the iron back and forth. There is nothing on the board. A second child comes over and tries to take the iron. "No, I have it. Mine!" screams the first child, grabbing it back. She then continues pushing the iron back and forth. The second child walks over to get a doll. "Oh, the baby is hungry," she announces. She puts the baby in a highchair and then leaves the House Corner.

- Episode 3: Two 5-year-olds are sitting at the table in the House Corner pretending to eat and drink coffee. The girl, holding a doll, says, "Oh dear, the baby isn't eating today. She must be sick."
  Boy - "I'll call the doctor." He pretends to dial and hold a phone to his ear. "Hello, is this the doctor?" Third child picks up a play phone, "Yes, what's the matter?"
  Boy - "Our baby is sick. She won't eat."
  Third child - "Okay. Bring her into my office now."

(2) Duplicate and distribute the "Framework For Assessing Levels of Socio-Dramatic Play" (in the Appendix). This is the same chart without the examples. Ask each person to observe one child in the House Corner and assess the child's skills in socio-dramatic play according to the six criteria on the chart. This can be given as an assignment to be completed before the next workshop. At that time, participants can share their experiences, using the framework and the information they gathered.

III-3. What influences a child's level of dramatic play?

The Manual presents five different factors outside of school which influence a child's play:

- real life experiences
- parental involvement
- parental/cultural attitudes
- television
- types of toys children are given.

Each is covered in detail. You might want to structure this discussion by asking participants what they think influences children's play.

"What factors, other than age, might influence the level at which children can play?"

Alternatively, you can present the five factors and ask participants what they think about each one.

"What kinds of real life experiences can children draw on in their play?"

"If all children have experiences, why are some able to use the information more effectively in their play?"

"In what ways can parents help children learn to play?"

"How might culture influence play?"

"What effect does television seem to have on children's play?"

"What kinds of toys inspire children's imagination and creativity?"

SESSION IV

THE TEACHER'S ROLE IN THE HOUSE CORNER

The purpose of this session is to present different teaching strategies for improving the play skills of young children.

IV-1. What is the teacher's role?

The participants in your workshop, especially the teachers, will no doubt already be supporting activities in the House Corner in a variety of ways. You can begin the session by asking for their ideas.

> *"What are some ways adults can promote socio-dramatic play in the House Corner?"*

Some possible responses are:

- set up an attractive area
- provide interesting and familiar props
- read books to inspire new ideas
- take children on trips.

The technique of directly involving oneself in play to teach specific skills may be a new idea for many teachers and parents.

IV-2. Some research findings.

Sara Smilansky's research on two approaches to improving children's

skills in socio-dramatic play is outlined in the Manual on page 37. You may want to present these findings to the group and discuss them, especially if people are uncomfortable with the idea of direct involvement in play.

IV-3. Talking to children.

This is one technique for stimulating ideas and helping children extend their activities in the House Corner. Specific examples are given in the Manual, which you may want to share. You could also make up other situations and have participants suggest ideas of what adults can say.

Some examples of situations might be:

- a child is arranging pots on the stove, but there is no interaction.
- a child is ironing a dress on the ironing board.

IV-4. Teaching play techniques.

Many adults feel they are "poor at acting" and therefore would not be comfortable actively participating in the House Corner. They are especially uneasy when another adult is in the room. You don't have to be an actor or actress to take part in play and to teach play skills to children.

One of the best ways to demonstrate the techniques suggested in this section is for you, the trainer, to actually participate with children in the House Corner activities, preferably in the classrooms of the teachers in your workshop. Another way is to arrange for participants to observe in a classroom where you feel the teacher is especially skillful at intervening in play, or to make a videotape of the teacher to show at the workshop. The most effective way to convey how these techniques can be applied in the classroom is to see a teacher in action.

You can also present the examples in the Manual on pp. 39 - 41, make up your own situations or ask participants to share their experiences.

> *"When have you purposefully intervened in play? What role did you take and how did you involve children in the play episode. What effect did you have?"*

SESSION V

EXPANDING PLAY TO OTHER THEMES

In this session, you will be considering ways of extending play beyond family-related themes. Concrete suggestions are offered for a variety of community related themes, but you may prefer to use some of your own ideas.

V-1 Why introduce other themes?

Often children themselves begin to expand the themes they play out in the House Corner. Sometimes, however, the children lose interest in the House Corner, and we should be alert to the clues children give us that they are bored and ready for something new.

"How do children show us they are bored with the House Corner?"

Some possible responses might be:

- they avoid the area
- they abuse the props
- their play is repetitive and unimaginative.

"What are some other reasons you might want to expand play in the House Corner?"

This question may lead to a discussion of curriculum planning and how the props in the House Corner can reflect the program you plan.

V-2. When to introduce other themes.

Timing is an important factor in introducing a new theme.

"What themes have you seen children develop on their own?"

"How did you support and extend their ideas?"

You might make a prop box like the one described in the Manual (p. 43) and show it as an example of one way teachers can have appropriate props in storage and ready for use as they are needed.

"What have you done after a field trip or other type of firsthand experience to reinforce the learning?"

"What ideas have worked for helping children use the information in their play?"

A sequential curriculum plan for introducing new themes in the House Corner can be developed to suit the particular communities of the people with whom you work.

"Consider the children in your classroom and the community in which they live. What types of themes would be relevant to your children?"

"In what sequence would you plan to introduce these themes during the school year?"

V-3. How to introduce themes.

Ideas offered in the Manual include planning trips, rearranging and adding new furniture, and introducing new props. You might ask participants for their suggestions.

"What trips would you plan in the community near your school?"

Some examples would be:

- supermarket
- auto-repair shop
- laundromat
- clinic
- library.

"What kinds of new props or furniture have you added to the House Corner to extend play?"

You might encourage people to bring in props they have made or collected to share at the workshop. Sometimes teachers have photographs or slides they have taken of their children engaged in dramatic play and they could share these also.

V-4. Settings and props for specific themes.

The Manual lists some specific ways to organize the House Corner and to provide interesting new props for themes such

as the supermarket, laundromat, shoe store, barber shop, hairdresser, garage, a whole community and outerspace. If you have time to make and/or collect some of the props suggested, you might bring them in to inspire other ideas.

Another way to present the ideas (and more of your own) is to take slides from different centers you visit which will illustrate a variety of themes and props. You can also duplicate the ideas listed in the Manual and distribute them to participants.

A "creating and making" workshop would be great fun and a good way to end the series on the House Corner. You can distribute a list of raw materials you would like participants to bring in for the final workshop. You will also need to collect many of the items. A sample list of materials might be:

lots of cartons and boxes of all sizes
round empty ice cream containers
paper towel tubes
masking tape
dowels
construction paper
Elmer's glue
odd pieces of tinker toys
empty juice cans
scraps of wood
old curlers
pieces of rubber hose
string and yarn
telephone wires
ribbons

People can work on individual projects or in teams to create some imaginative props to add to their House Corners. You will want to leave time at the end for everyone to share their creations and how they intend to introduce them in the classroom.

WORKSHEET FOR A DISCUSSION ON EMOTIONAL DEVELOPMENT IN THE HOUSE CORNER

(SESSION I)

Please read the following descriptions and discuss why a child might behave this way and how you feel the teacher should handle the situation.

1. A four-year-old goes into the House Corner, picks up a doll, throws it on the floor, kicks it, and then "drowns" it in the sink.

   Why?

   What should the teacher do?

2. A five-year-old girl always likes to play mother. When she does, she bosses everyone around, tells them what to do, and directs the whole play episode.

   Why?

   What should the teacher do?

3. A four-year-old boy always likes to play an animal in the House Corner - usually a dog, a lion or a tiger. When he does, he barks and roars loudly, tramps on everyone and everything in sight, and seems to enjoy upsetting whatever is near him.

   Why?

   What should the teacher do?

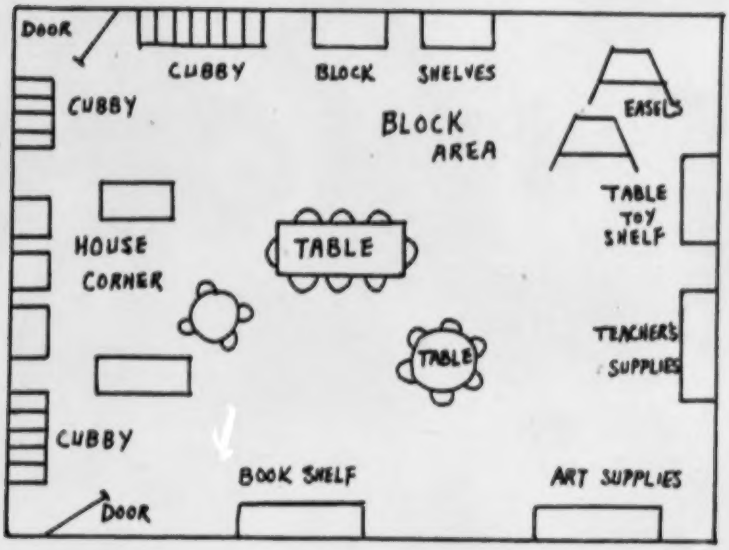
4. A three-year-old often likes to play the baby. She cries, demands things to eat, demands to be taken care of, dressed and taken for walks.

   Why?

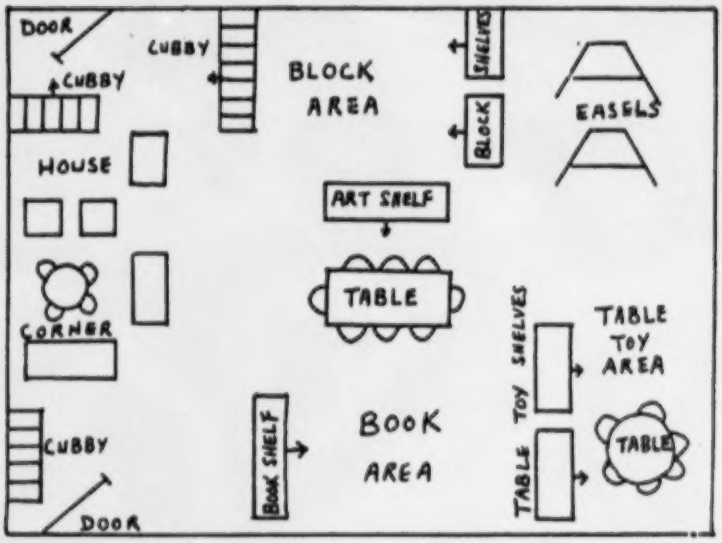
   What should the teacher do?

FLOOR PLANS FOR HOUSE CORNER

(SESSION II)



Floor Plan I



Floor Plan II

(SESSION III)

LEVELS OF ABILITY IN SOCIO-DRAMATIC PLAY

(Based on Research of Sara Smilansky)

CRITERIA	BEGINNING LEVEL	ADVANCED LEVEL
(1) Role play		
(a) roles chosen	Roles relate to child's attempts to understand and sort out who he/she is. *i.e. mommy, daddy, baby, animals*	Roles relate to child's attempts to understand and sort out the world around him/her. *i.e. fireman, policeman, doctor*
(b) how child plays role	Child imitates 1 or 2 aspects of role. *i.e. Child announces, "I'm the mommy"; rocks the baby and then leaves the House Corner.*	Child expands concept of role. *i.e. Child announces, "I'm the mommy" and she feeds the baby, goes to a meeting, prepares dinner, reads the newspaper, goes to work, talks on the phone, etc.*
(2) Using props		
(a) type of prop needed	Child uses real object. *i.e. real phone* Child uses replica of object. *i.e. toy phone*	Child uses any object as prop. *i.e. a block for a phone* Child uses a pretend prop. *i.e. holds hand to ear and pretends to telephone*
(b) how child uses prop	Manipulative - child enjoys physically playing with object. *i.e. Bangs receiver of phone, dials.*	Prop is used as part of play episode. *i.e. Child calls doctor on phone because baby is sick.*
(3) Make believe	Child imitates simple actions she/he has seen adults do. *i.e. runs iron back and forth on ironing board* *holds phone receiver to ear*	Child's actions are part of a whole play episode of make believe. *i.e. "I'm ironing this dress now so I can wear it for the party tonight. Will you call the baby-sitter?"*

(4) Time	Fleeting involvement *i.e. Child enters area, plays with a doll, puts on a hat, and leaves area.*		Child stays in area more than ten minutes. *i.e. Child really involved in play episode and carries through on theme.*
(5) Interaction	Solitary play *i.e. Child acts out role alone with no apparent awareness of others.*	Functional cooperation *i.e. Child interacts with others at various times when the need arises to share props or have a partner in play.*	Cooperative effort around a theme *i.e. Child acts out role cooperatively with others recognizing the benefits of working together.*
(6) Verbal Communication	Verbalization - centers around use of toys. *i.e. "Bring me that phone"* *"I had the carriage first!"*		Dialogue about play theme - constant chatter around roles children are playing. *i.e. restaurant scene* *"What do you want to eat?"* *"Do you have hamburgers?"* *"Yup. We have hamburgers, french fries and cokes."*

(SESSION III)

FRAMEWORK FOR ASSESSING LEVELS OF SOCIO-DRAMATIC PLAY

CRITERIA	BEGINNING LEVEL	ADVANCED LEVEL
(1) Role play (a) roles chosen	Roles relate to child's attempts to understand and sort out who he/she is.	Roles relate to child's attempts to understand and sort out the world around him/her.
(b) how child plays role	Child imitates 1 or 2 aspects of role.	Child expands concept of role.
(2) Using props (a) type of prop needed	Child uses real object. Child uses replica of object.	Child uses any object as prop. Child uses a pretend prop.
(b) how child uses prop	Manipulative -- child enjoys physically playing with object.	Prop is used as part of play episode.
(3) Make believe	Child imitates simple actions she/he has seen adults do.	Child's actions are part of a whole play episode of make believe.

(4) Time	Fleeting involvement		Child stays in area more than ten minutes.
(5) Interaction	Solitary play	Functional cooperation	Cooperative effort around a theme
(7) Verbal Communication	Verbalization -- centers around use of toys.		Dialogue about play theme -- constant chatter around roles children are playing.

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